

1840

Jullien's Celebrated Polkas No. 1 The Original Polka

Louis Antoine Jullien

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Jullien

JULLIEN'S CELEBRATED POLKAS.

Nº1, THE ORIGINAL POLKA,
AS DANCED AT THE SOIREES DU HAUT-TON IN LONDON, PARIS, VIENNA, &c.

DEDICATED TO

MR. E. COULON,
BY
JULLIEN.

R. 3/

Ent. Sta. Hall

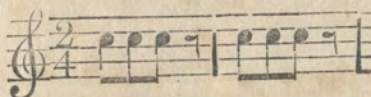
LONDON, PUBLISHED BY JULLIEN, 3, LITTLE MADDOX ST. NEW BOND ST.

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1/10

JULLIEN'S CELEBRATED P O L K A S.

The gentleman takes his partner's left hand with his right. Both advance in *Balancant* on the right, then on the left, alternatively, in such a manner as to find themselves, one measure, nearly *vis-à-vis*, and the other, nearly *dos-à-dos*. In this position they promenade as if it were round the circle once or twice, the gentleman holding always the lady's left hand as at the starting. After one or several rounds, the gentleman leaves the lady's hand to take hold of her by the waist, exactly as in the waltz. They perform thus, *FIGURES EN AVANT*, then, *FIGURES EN TOURNANT*, alternatively, observing always the characteristic cadence of the Polka, whose musical rhythm may be expressed as follows—



but for an exact *choregraphique* description of which, the assistance of a professor is indispensable.

It is during the execution of the *second movement*, that is, when performing the *figure en avant*, and *en arrière*, that they must *both* lightly touch the ground with the foot, on each measure, viz. —with the heel when the leg is forward, and with the tiptoe when backwards.

M. E. COULON, 47, Marlborough Street, Regent Street, having recently undertaken a journey to Paris for the express purpose of obtaining the original POLKA from its importers in France, M. M. Cellarius and Coralli, is a professor whose teaching may warrant a complete mastery of this graceful dance.

In conclusion, four, or at the most five lessons, will enable any one acquainted with the general principles of the art of Dancing, to perform the POLKA with the gracefulness and the characteristic agility this national dance requires.

*** Many spurious imitations of M. JULLIEN's works, having been sold to the public, under so many assumed forms, he has published the POLKA DANCE, at his own Office, 3, Maddox Street, Bond Street, and in order to secure the public against the possibility of purchasing incorrect copies, he has attached his signature to each; none can, therefore, be relied on which have not his autograph. Correct copies of the Polka to be had at all respectable Music Shops in the Kingdom. Also of the following Pieces:—

POLKAS.

1. The Original Polka
(As danced at all the Theatres of London, and at the Court Balls of Paris and Vienna.)
2. The Royal Polka
3. The Nobility Balls Polka
4. The Rage of Paris Polka
5. The Rage of Vienna

QUADRILLES.

1. The English Quadrille
2. The Irish Echo Quadrille
(A Comic Quadrille.)
3. The Toy Quadrille
4. The Semiramide Quadrille
(On Rossini's Opera.)
5. Zampa Quadrille
(On Herold's Opera.)

WALTZES.

1. Le Bouquet Royal
2. La Valse a deux Temps
(Now a-la-mode in all the Courts of Europe.)
3. The Butterfly Waltz
4. The Royal Scotch Waltz.
(On Scotch Melodies—a Companion to the Scotch Quadrille.)

ALSO, JUST PUBLISHED, THE
DOURO POLKA, BY JULLIEN,
AND THE
OPERA POLKA,

As danced by Madlle CARLOTTA GRISI, and Mons. PERROT. Music Composed by Signor PUGNI.

THE POLKA DANCE,

Composed in National Polish & Bohemian Melodies.

BY

J U L L I E N.

N^o 1.

ALLEGRO.

NON TROPPO.

Take the movement not so quick as the Galop.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The first system includes a piano (pp) marking and a triplet of eighth notes. The second system includes a fortissimo (ff) marking. The third system ends with a double bar line. The fourth system includes a forte (f) marking. The fifth system concludes the piece with a final cadence. Various musical ornaments like slurs and triplets are used throughout the melody.

The Original Polka, by JULLIEN.

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The musical score is written for piano and treble clef. It consists of six systems of music. The first system begins with a treble staff containing a triplet of eighth notes and a bass staff with a similar triplet. The second system features a treble staff with a triplet and a bass staff with a triplet. The third system includes a treble staff with a triplet and a bass staff with a triplet. The fourth system has a treble staff with a triplet and a bass staff with a triplet. The fifth system contains a treble staff with a triplet and a bass staff with a triplet. The sixth system ends with a treble staff with a triplet and a bass staff with a triplet. The score includes various musical notations such as triplets, slurs, and dynamic markings like *ff* and *p/p*. The piece concludes with the instruction *D. C.*

N^o 2.

ALLEGRO

MODERATO.

The musical score is written for piano and features a variety of dynamics and articulations. The first system begins with a piano (*pp*) dynamic and includes handwritten markings '4 2 x 4 x' above the treble staff. The second system features a forte (*ff*) dynamic. The third system includes a 'toca' section marked with a dotted line and a 'p' dynamic. The fourth system contains multiple dynamic changes, including *ff*, *pp*, and *ff*, along with triplet markings. The fifth system also includes *pp* and *ff* dynamics and triplet markings. The sixth system concludes with *ff* dynamics and triplet markings. The score is written in 2/4 time and ends with a double bar line.

The Original Polka, by JULLIEN.

pp

ff

grava *loco*

FINE.

ff marcato.

D.C.

